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Editor's Notes

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stability while he helps her develop from hero-worship to agape, and until she learns, with his guidance, that "servitude and freedom were one and interchangeable" ("The Departure of Dindrane") and that "Freedom... is the final task of servitude" ("The Queen's Servant"). Taliessin is, indeed, a male Beatrician figure, for the image, in the last analysis, transcends gender. In the last analysis, as Williams was fond of pointing out, "all humans are... feminine to God" (FB 61) and Beatrice "is a type of every relationship" (FB 183; italics mine), what each person ought to be to the other: teacher, guide, stable center. Even Williams' Sybilline characters are, really, Beatrician figures, Beatrices who reject, like Dindrane, so that, in the end, they can affirm. Thus the Beatrician figure was a major device in Williams' work; through it he attempted to draw "the tangle of affirmation and rejection which is in each of us... into some kind of pattern", choosing this image because love, whether eros or friendship, was the common denominator of human experience, developing it steadily but with remarkable consistency of vision, from the simple concept of Isabel Ingram to the paradoxical complexities of Dindrane, Taliessin, and the Circassian slave girl.

Editor's Notes

In Memorium

Dr. Clyde S. Kilby, 84, much beloved and respected scholar of the Inklings and related authors, passed away October 18, 1986 at his home in Columbus, Mississippi.

He was born September 26, 1902 in Johnson City, Tennessee. After he completed his Ph.D. at New York University, he joined the English Department at Wheaton College in 1935. During his tenure as Chairman of the English Department from 1951 to 1966, Dr. Kilby became one of the leading authorities on C.S. Lewis and J.R.R. Tolkien. Out of Kilby's original collection of letters from Lewis grew the Wade Collection at Wheaton College, focusing on Owen Barfield, G.K. Chesterton, C.S. Lewis, George MacDonald, Dorothy L. Sayers, J.R.R. Tolkien, and Charles Williams. The Wade Collection today, generally considered Kilby's greatest achievement, is an important research center, drawing visitors from around the world.

Dr. Kilby also established the annual Wheaton College Writers' conference, now in its 29th year, and initiated the first Conference on Christianity and Literature, held at Wheaton in 1959. Among his many honors is the distinction of having been the Mythopoeic Society's Guest of Honor at its first Mythopoeic Conference in 1970. After his retirement, he was the Guest of Honor again at the 14th annual Mythopoeic Conference in 1983, being the only person to date to have been honored twice in this way.

The books written by Dr. Kilby include several that center on the life and works of C.S. Lewis: The Christian World of C.S. Lewis (Eerdmans, 1964), C.S. Lewis: Images of His World, a photo anthology co-authored with faculty colleague Douglas Gilbert (Eerdmans, 1973), and Images of Salvation in the Fiction of C.S. Lewis (Shaw, 1978). He edited two collections of Lewis' writings, and co-edited the diaries of Lewis' brother, W.H. Lewis. Kilby spent the summer of 1966 working with J.R.R. Tolkien at Oxford, providing editorial help with The Silmarillion, and

Bibliography

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Williams, Charles. All Hallows' Eve. 1948; NY: Noonday Press, rpr. 1976.
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_____. The Figure of Beatrice. 1961; NY: Octagon Press, rpr. 1972
_____. The Greater Trumps. 1950; Grand Rapids: Eerdmans, rpr. 1976.
_____. Many Dimensions. 1949; Grand Rapids: Eerdmans, rpr. 1974
_____. Shadows of Ecstasy. 1950; Grand Rapids: Eerdmans, rpr. 1973
_____. Taliessin through Logres. The Region of the Summer Stars. Arthurian Torso. 1974; Grand Rapids: Eerdmans, rpr. 1976.
_____. War in Heaven. 1949; Grand Rapids: Eerdmans, 1976.

later wrote a memoir, Tolkien and the Silmarillion (Shaw, 1976).

Clyde Kilby, survived by his wife Martha, was much loved by many people, and his personality and presence will be sadly missed. His many achievements, which have been inspiration and example for so many, still stand.

Happy 100th

Charles Walter Stansby Williams was born in London on September 20, 1886 and died in Oxford on May 15, 1945. To observe the centennial of his birth, the Mythopoeic Conference for 1986 made it part of its theme. Thus some excellent papers and panels were produced on Williams, many of which are found in this issue.

While Williams may not be as well known or read as Tolkien or Lewis, he is well worth the time in getting to know. We have his novels, poetry, plays, histories, literary criticism, and works of meditative theology. It takes a certain temperament and taste to both appreciate and comprehend Williams, but then the same could be said about Tolkien or Lewis, or indeed any writer. He does not appeal to immature, inexperienced, or undereducated tastes, and it may take awhile to become accustomed to him. But once we get a feel for his themes and style, he offers us a rich feast indeed.

With such a variety of literary forms produced by Williams, where might one begin? There is no single obvious answer, but I recommend his seven novels, which can be put into three groups. His first, Shadows of Ecstasy, is generally considered his weakest, yet full of embryonic themes. It would be better to read it last, comparing it with his more effective novels. The second group would include War in Heaven, Many Dimensions, and The Place of the Lion. These would be good beginning places, with War in Heaven as the usually recommended first. It has some of the flavor of a 1930's British detective adventure film, yet that can be misleading, since what film has dealt as the central premise the reappearance of the Holy Grail in 20th Century England? His last three novels, The Greater Trumps, Descent into Hell, and All Hallows' Eve, are usually considered his best.

After the novels there is his magnus opus, his Arthurian poetry found in Taliessin through Logres and

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Mythlore Art Portfolio

Over the years Mythlore has published a large amount of highly praised fantasy artwork. Few people are inclined to cut up their issues of Mythlore in order to frame these pieces for their walls. Therefore Mythlore has begun a series of portfolios reproducing various pieces on quality paper suitable for framing. A limited number of portfolios are now being offered containing copies signed and numbered by the artists. The first portfolio was released at the time of the Mythopoeic Conference in August, 1986.

Signed portfolios are \$25.

Unsigned portfolios are \$15.

Included in the first portfolio are the following pieces:

"Meditation of Mordred" (Williams) by Sarah Beach (from ML39)

"Trothplight at Cerin Amroth" (Tolkien) by Paula DiSante (from ML45)

"The Mistress of the Silver Moon" (MacDonald) by Nancy-Lou Patterson (from ML21)

"Till We have Faces" (Lewis) by Patrick Wynne (from ML39)

Each portfolio comes in a folder with Patrick Wynne's "Triskelion" (from ML35) printed on the cover. The artwork is reproduced on 9X12" sheets. Write the Art Editor (see page 2 for address) to reserve your portfolio (please specify whether you want a signed or unsigned portfolio). All profits are used to support Society activities. Suggestions for future portfolios are encouraged, as they are designed for members' enjoyment.

SUBMISSIONS

Mythlore actively seeks submissions of articles, art, letters of comment, poetry, reviews and other relevant material. See page 2 for the addresses of the appropriate editors when making submissions.

All written submissions, including articles, columns, letters, poetry and reviews must be in one of two forms:

(1) Type-written submissions must be double spaced. Two copies should be submitted, including the original.

(2) Submissions done on a word-processor must be in columns exactly 4 1/2" wide with both right and left hand margins justified, elite type-face, single spaced, with double spacing between paragraphs or indented quotations. Footnotes, bibliographies, and works cited sections must be single spaced.

Submissions should be done on a daisy wheel printer or dot matrix printer with letter quality reproduction. The original rather than a xerox copy must be sent.

This form of submission saves Mythlore time and money and in effect represents a much-appreciated contribution to the Society, and is strongly encouraged whenever possible.

The preferred style of articles is the MLA Handbook, except that short citations such as ibid., op. cit., and author and page number, be incorporated in parentheses in the text. Any additional questions concerning submissions should be addressed to the editor.

The Song of Marian the Goddess

What can I offer? Strange it is to tell,
Singing my derry down, down dell, down dell,
That any come to hear my ancient song,
That any stay their sails my shores along,
Listening to my lyre and my rondelle.

My lyre for sounding board has this sea-shell,
With which I play my derry down, down dell --
A simple tune which I will not prolong,
But all I offer.

I pluck the strings and sing my promised spell,
My ancient derry down, down dell, down dell;
The breakers strike the rocks all evening long,
Too foolish to avoid them, or too headstrong --
Over the splash, my song can still upswell:
It's all I offer.

Joe R. Christopher

Mythopoeic Celtic Stationery by Patrick Wynne

This stationery is available for \$5 plus \$1 in handling. It features four designs, all found in Mythlore number 35: The Celtic circles portray themes from J.R.R. Tolkien, C.S. Lewis, and Charles Williams. Each circle is at the top right of the page and is 3 5/8" in diameter, with a lined border around the page. The fourth design is of the four corners found on the front of this sheet, but much larger in size. The set includes 4 sheets of each design, making 16 printed sheets, 12 blank sheets, plus 16 envelopes. The paper is of neutral but beautifully antique-appearing parchment. Each set makes fine personal stationery both for men and women, and are excellent for a special mythopoeic gift. Send your order to: Orders Department, 1008 N. Monterey St., Alhambra, CA 91801.

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The Region of the Summer Stars. The rich poetic structure deals with themes found throughout his works, as well as the Matter of Britain, which Williams enlarges and treats in a way found in no other writer. These poems are not easily first encountered in all ways, even though the grand vision is quite apparent, and reference to literary criticism on them may be very helpful (such as Lewis, Cavaliero, and Shiedler).

For a number of years in the Society, the people who were equally as familiar with Williams as with Lewis and Tolkien were not a large percent. This seems to have changed in the past few years, judging by submissions and the number of papers dealing with him at Mythopoeic Conferences. Many people are quite knowledgeable about him, as this issue demonstrates.

For decades Williams was considered a 'minor British poet' having some interest but his alleged stylistic problems made him, in effect, barely worth the trouble. I see this as changed, as more and more people, once keyed in to his style and central ideas, are finding he offers a very distinct richness in a variety of ways.